

# Literary Supplement

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GRATIS

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## IS THERE AN AMERICAN BOOK INVASION?

THIS question suggested itself when in the slackest weeks of the publishing year books of American origin poured into this office for review. The same question is raised by a glance at the bookshelves of any big popular circulating library; even a casual inspection will show that a quite considerable proportion of the books, more especially of the novels, are of American origin—American non-fiction works are not nearly so conspicuous a feature. Yet it is well known that large numbers of medical, scientific, and technical books of the same origin are published, or at all events sold, in this country every year. Educationists are aware that of recent years the use of American text-books has been increasing in our colleges and schools. The subject called for some investigation, but there were difficulties in the way of anything like a thorough one. Publishers were averse, not unnaturally, from furnishing intimate details of their business which might be of service to competitors, and they spoke guardedly. It was therefore impossible to get figures other than approximate, but sufficient information was obtained for answering the question posed at the head of this article. It was only fair that concurrently there should be an inquiry about what may be called the reverse of the medal—the question, Is there a British book invasion of America? And this also has been answered.

Perhaps it will be well to state that by the phrase "books of American origin" is meant books of American authorship; similarly, "books of British origin" means books of British authorship. Books of American origin published in the United Kingdom by British firms or American branch houses are of three kinds as respects production: entirely American, partly American and partly British, and entirely British.

First, there are the books which are imported into this country just as they were produced and published—set up, electrotyped, "papered," printed, bound, and "jacketed"—in the United States. This kind of book is absolutely an American product, an import, pure and simple, into Britain; it does not matter even if the title-pages of some books of this sort bear the imprint of a firm localized both in an American and in a British city, for example, "New York and London," or of a British city alone in cases where a special title-page has been printed in America to carry the name of a British firm with its British domicile. Formerly nearly all books of this type were easily recognizable owing to their being bound with "flat-back" instead of "round-back" covers, but as of late years the flat-back seems to have been replaced, at least to some extent, in America by the round-back, this evidence of origin no longer applies in the same measure. In the United Kingdom the flat-back is now comparatively rare, except as regards non-fiction books, particularly medical, scientific, and technical works. Text-books for colleges and schools belong to another class, as the universal American spelling of such English words as honour and defence (honor, de-

fense) renders books with this spelling inadmissible as imports, and necessitates their re-setting by British printers for British consumption. Where flat-back novels are still published in the United Kingdom, it usually implies for them that a large circulation is not anticipated.

The second kind of books of American origin, with respect to production, is that where such books are produced entirely in the United States, with the exception of the binding and perhaps the title-page. The "sheets" are imported from America and bound into volumes, just as sheets of books of British origin are imported into the United States and bound there, the notable difference being that there is a duty on the British but none on the American sheets. In the case, of course, of a book by a British author who sells sufficiently well in America, the duty is got over by "simultaneous publication," the book, so far as America is concerned, being produced entirely in that country. Of this kind of American book—it is usually a novel—the same may be said as of novels belonging to the first kind; it is not expected to figure as a large seller in Britain, and only in very special instances has it much of a circulation.

The third kind of book of American origin is the most important, though the medical, scientific, and technical books that belong to the first kind are very important too. The third kind is produced entirely in Britain; in authorship alone is it American. Naturally the "simultaneous publication" book is in this class, and nearly all the best sellers, as also are most of the American text-books arranged for British colleges and schools. In it, too, are new editions and reprints of American classics. The lists of British publishers show recent or new editions of the works, or of some of the works, of Hawthorne, Washington Irving, Emerson, Poe, Longfellow, Lowell, Motley, Prescott, Oliver Wendell Holmes, Thoreau, Whittier, Walt Whitman, Bret Harte, Artemus Ward and Mark Twain. Fenimore Cooper and even Mayne Reid are still published, and Herman Melville, who wrote 'Moby Dick' as long ago as 1851, is coming into favour again. 'Queechy' and 'The Wide, Wide World' have not altogether lost their vogue. Though some of them do not sell nearly so well as they formerly did, their aggregate sale remains very considerable.

In Britain the "simultaneous publication" book of American origin is generally a novel or story of adventure which its British publisher regards as certain of a considerable run because of the previous success of its author in Britain, and therefore as a matter of business he loses no time in placing it on the market. Copyright does not enter so much into his calculation; it is the previous success that counts. The popularity in America of an American book does not necessarily lead the British publisher to decide to take it up. He knows, moreover, that even the sudden emergence into the best seller class of an American book in the United States does not at all mean that it will succeed, or at best have anything approaching a corresponding success, in Britain. It may be too exclusively American in its setting, outlook, and dialogue. Sometimes the British publisher misjudges an American book's possibilities. Thus the 'Tarzan' of Edgar Rice Burroughs was rejected at first by every London house, though later it and the series of which it was the first have had an enormous success in the British market. For five years no London firm would take one of the O. Henry books at any price; perhaps it was against them that they were books of short stories, which as a rule are not nearly so popular in Britain as in America, where in 1921 more than a hundred books of short stories ap-

peared, some of them attaining a circulation of 100,000 copies.

Most American novels published in Britain are put on the market first in the library edition, meaning thereby the book, usually a novel, at 7s. 6d. to 8s. 6d., the present equivalent of the pre-war 6s. book. The great majority of such novels are produced entirely in this country, the characteristic American spellings being replaced by English. With respect to circulation, probably not more than a dozen American novelists can be depended on for a sale of 3,000 copies or upwards in this edition, the sales of the rest falling into the 500-to-1,000 copies' category. But the tale in not a few instances is very different as regards the cheap editions, which range in price from 2s. to 3s. 6d. like similarly priced British books. These editions are produced entirely in Britain, and constitute a very important part of British publishing. Taken under titles, books of American origin of this sort now on sale number several hundred. One leading British house has on its list about 450 cheap editions of British and American novels and short-story books, and of these nearly 150, or about one-third, are American. In the cheap editions sales of Americans are often very large, in some cases astounding. The 'Limerlost' series by Mrs. Stratton-Porter runs into three million, and the 'Tarzan' series cannot be far behind; the Zane Grey novels sell up to half a million each. Other examples of prodigious sales might be given.

Cheap editions pay handsomely only when they have a great circulation. Inquiry into circulation brought out the fact that the bulk of these editions of American novels was sold not in the United Kingdom itself but principally in Australia. So much is this the case that the head of one firm said that it would not be worth while publishing such books if British houses were shut out from Australia, as they practically are from Canada, which is looked on as part of the American market. But Australia is regarded as an integral part of the British market, and it is a big field; American novels of "open air" life, pioneering, romantic adventure, and "red-blooded" love—the stuff of the books which sell most largely—are found to be specially attractive to its people, who, on the other hand, show little liking for analytical or psychological novels. In the United Kingdom the American novel in the cheap edition which sells best is that which deals with the West—the "wild and woolly West," as portrayed on the films; no doubt, the cinema, in Britain and elsewhere, greatly increases the circulation of such books, though some are trash, and many crude enough—but they are beloved of the multitude. American novels of the best sort, such as Mrs. Wharton's and Booth Tarkington's, have not the popularity of the Western thriller. The present-day American novel of revolt or of intimate description of local social life and aspirations does not seem to be appreciated in Britain. 'Main Street,' of which 350,000 copies in the library edition have been sold in the United States, has had a meagre welcome so far among us.

It will be evident from the foregoing paragraphs that in one way or another a vast quantity of books of American origin are published in this country and sold more or less extensively in the British market. It is equally evident that these books must enter into competition with books of British origin. But can it rightly be said that all this amounts to an American invasion? It certainly would amount to it if there was no corresponding British book invasion of America; but there is. It seems, indeed, to be the case that more books of British origin are published and sold in the United States than books of American origin in the United Kingdom. The truth is that if the word invasion is used, it applies even more strongly to the publication and sale in America of British books. Therefore the word is not appropriate in this connexion, and we should speak of *exchange*—an exchange of their books between Britain and America. Further, books of British origin published in the United States are of pre-

cisely the same three kinds, as regards production, as are books of American origin in Britain: entirely British, partly British and partly American, and entirely American—and for very similar reasons. Generally speaking, the cost of production is lower in Britain than in America, where, however, editions are often larger, with a consequent reduction of cost.

Britain still publishes far more books than America does. The *Publishers' Circular*, the British trade journal, recorded a total British publication for 1921 of 11,026 new books, including 1,173 pamphlets, whereas the *Publishers' Weekly*, the American trade paper, gave for the year a total American publication of 8,329 books, including 1,883 pamphlets; or about 10,000 bound books for Britain, as against rather more than 6,400 for America. British publishers make no distinction in their lists between books of American origin and books of British origin, but what has already been said will serve as a guide to the proportion. This is variously estimated at from ten to fifteen per cent. for novels and ten per cent. for other books; or, for 1921, including new editions, about 250 novels and 900 other books. The *Publishers' Weekly* stated that of the 8,329 American publications of last year, 1,803 were of English and other foreign authors, and that of the 1,803 books 451 were of American "manufacture," the rest being "imported." It may be taken for granted that by far the most of the 1,803 books were of British origin.

Few British authors have such enormous sales in America as quite a number of American authors have in Britain. One reason for this is that British authors turn out nothing corresponding to the Wild West story or what is known in the American trade as the "Bloody Shirt" type. The British books that command large circulations in the United States are of a far higher kind—of the best quality. Mr. Wells is a favourite with Americans, and his 'Mr. Britling' sold enormously. Standard authors of our time, like Conrad, Doyle, and Galsworthy, sell very well, but do not reach "phenomenal" figures. The younger men, such as Walpole, Compton Mackenzie, and Swinnerton, have all made good. Amongst novels, the best sellers in America for 1921 included 'The Sheikh,' by Edith M. Hull. But the greatest recent success is that of 'If Winter Comes,' by Mr. Hutchinson, which since its publication has sold more than 300,000 copies. Among the best sellers of British non-fiction books last year were Wells's 'Outline of History,' 'The Mirrors of Downing Street,' Mrs. Asquith's 'Autobiography,' and Mr. Strachey's 'Queen Victoria.'

## FEMININE FICTION

BY ARTHUR SYMONS

AMONG the mob of ladies who wrote with ease, John Oliver Hobbes was conspicuous as a lady who wrote with ease and with a sense of style which is so considerable that it is sometimes left entirely to its own support. The author of 'Some Emotions and a Moral' had a remarkable talent for finding the rememberable if not the right word, and a scarcely less noticeable skill in presenting the effective, if not the inevitable situation. Like most women who think in the abstract about the life which it is generally needful for them to refrain from actually living, she was intensely cynical; cynicism being a form of crying over sour grapes which a woman who is clever and not emotional finds a very comfortable one. As a rule, cynicism does not go with a very human sort of nature; and John Oliver Hobbes, as a writer, was singularly inhuman. She created clever and malicious abstractions, who can be intensely diverting to us, and over whose mimic joys and sorrows we see her smile with delicate contempt. She seemed, indeed, to have a contempt for human nature; the contempt of the head for the heart, of the intellect for the virtues. Her



## Some

People say,  
An apple a day  
Keeps  
The doctor away.

You will recall,  
How each and all  
Of us  
Are victims of  
The Fall.

And therefore say,  
The ripston pip—  
Pin I  
Will not devour  
To-day.

These times,  
God wot!  
Demand  
More potent things  
Than fables;

They cry aloud  
For what  
Are Known  
As  
Herbert Jenkins'  
Famed  
Green Labels.

Is it not?

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characters were generally in a state of suspended impropriety, full of bad intentions but a little uneasy at the thought of carrying them out. It is not that they have a conscience, but that they know there are conventions. They do not wish to do good, but they do not want to get into scrapes. They have not the courage of their lack of conviction. Such a theory of life makes it impossible to create a character, a solid, sincere human being, because it makes it impossible to believe in such a character. The immortal irony of Cervantes was suffused with love and pity, and it is for this reason that *Don Quixote* remains one of the Bibles of humanity. But the narrow, feminine contempt for the disagreeableness of people, which is like the fashionable woman's contempt for the people who are not in her set, is, as in art, a sterilizing quality, amusing and sufficient, indeed, for one's "afternoons," but, however amusing, not quite adequate for the finer kind of literature. "To see life steadily and see it whole," remains, above all things, the duty of the creative artist. To see character through epigrams is a form of literary preparation which is not likely to lead far on the road to truth.

But the aim of such art as that of John Oliver Hobbes, so typically feminine in its discreet *décolletage*, is not truth but effect, and effect of the immediate kind. To be clever and cruel in one's treatment of character, to shock enough and not too much in one's handling of situations, to sting with sufficient lightness in dialogue and to break off the thread with sufficient abruptness, when it has got too hopelessly tangled; these are the *procédés* of an art which seems to be the mode of the moment, and which is certainly for its moment amusing. Oscar Wilde had much to answer for; 'The Green Carnation' glittered for an hour; there were several literary ladies, of recent origin, who tried to come up to the society ideal; but John Oliver Hobbes was by far the best writer of fiction, by far the most capable artist of these women-writers. If she was rarely like life, she was often much more amusing; if she saw character through epigrams, at all events her epigrams were very cruelly close to character. Indeed she had great possibilities which she seemed most likely to throw away. But she was clever enough for anything, even perhaps, to see that it is possible to be too clever. No great writer in fiction has ever been remembered for such a quality. It is so easy to be clever, if one "has the mind to." It is so difficult not to write in epigrams. Writing in epigrams saves one the trouble of thinking. And it is flattering to one's personal vanity, for it is the triumph of mental economy, and to have ingeniously done without an idea is a sound way of saving up for the future. It is so gratifying to earn the reputation of the spendthrift, and to retain the reward of the miser. And to be merely clever permits one, as nothing else does, to be a social success. The ambition to shine is so very feminine. It is that ambition which to-day sets all the women writing. They are not content with the triumphs of the drawing-room. They would conquer a place in literature by the same means, and for the same purposes, that they would conquer a place in society. This is not the aim or the method of the true artist. Being human, he desires applause; but, so far as he is an artist, he does not work simply in order that he may be admired or envied. He is not always dressing for the drawing-rooms. Feminine fiction, on the contrary, lives before the mirror; it is like a beautiful low-necked evening dress, worn in order that the wearer may be admired by men and envied by women.

Who of us has not, to a certain extent, admired the bizarre genius of Ouida? Expect passion, contradiction, many fine furies, much injustice, some ignorance and more prejudice; but expect, for you will find, along with this, love of humanity, love of animals, love of beauty, in nature and in art. Ouida was, in her way, a woman of letters; and had part of the temperament of the artist, with an impatience too indiscriminate to be really artistic, an uncultured, human impatience which

is often mere pettishness. She loved beauty, but she loved it as a savage might love it; she loved humanity, but she could not stop to understand it. She had her own way of looking at the world, a warm, generous way of feeling what is noble and picturesque in it; but she had never misunderstood that wise little cold word of the observer, that there is only one step from the sublime to the ridiculous. Her novels, which were once thought not quite proper, are really absurdly moral; virtue is always so very white in them, and vice is very black. She has never drawn a quite recognizable human being, because she has never been able to take an impartial view of any action, any emotion, or any temperament. She "spoils" her nice people, as a too affectionate mother spoils her children, by never seeing what would be good for them, only what they would like. Ah, how lavishly she heaps all the spoils of the world on those nice people; or (it is for the same reason) all the agonies of martyrdom! To be at once Hercules and Adonis, a millionaire and a genius, adorable and adored: to her there is nothing improbable in all that. It ought to be so: therefore it is. And the wicked people have no less genius and no less opportunities for being magnificently wicked.

The letters of Alfred de Musset and those of George Sand reveal the woman's duplicity, the artist's dependence on her, who seems to have been indiscriminate in the choice of her lovers—the Pagello of Venice, Musset had every reason to hate and to be jealous of; Chopin in Majorca, where his nerves, which were part of the passion of his genius, preyed on him more than ever, having to endure the unavoidable presence and the persistent interference of the "woman with the sombre eyes" he disliked before he had met her—these lovers who meant no more to her than her novels. It appears from Merimée's confessions, and those of others, that she had very little in the way of sexual feeling, a fact explained in 'Les Marges.' "C'est le tempérament de George Sand, une particularité plutôt de ce tempérament, une infirmité, qui explique son œuvre, sa vie et même ses idées."

This is Remy de Gourmont's definition. "Avec sa tête innocente de brebis berichonne, George Sand était une créature fortement sexuée; nul mâle ne lui était indifférent, mais elle préférait ceux qui, aux larges épaules, joignaient le talent d'unir leurs soupirs à son bélement sentimental." How can these two definitions be reconciled? In any case Swinburne says cynically: "Few probably will admit the suggestion that this was a simple case of moral outrage perpetrated by George Lovelace upon Clarissa de Musset. Not a very lovable woman—but assuredly not a very admirable man. I cannot think that M. George behaved like the gentleman he usually showed himself to be in his affair with poor misguided Mlle. Elfrida. And surely, when the unhappy girl was dead, it was unmanly on the part of the old keeper to revive the memory of her frailties." "Surely," he goes on, "the immolation of Chopin at the shrine of Lucrezia Floriani might have satiated any not immoderate appetite for posthumous homicide or massacre of men's memories." It is a curious point to note, after what I have said of her unsexual nature, that Alexandre Dumas said with accuracy "que son admirable génie était hermaphrodite comme la 'Fragoletta' de son maître." Her sentimental education might have done without Musset; we might have had one 'Elle et Lui' the less, but we should have had one 'Lucrezia Floriani' the more. That is one reason why Baudelaire, who hated her and her novels, called her "Prudhomme de l'immoralité." "Aussi elle n'a jamais été artiste. La Sand est pour le Dieu des bonnes gens, le dieu des concierges et des domestiques filous." It is with rage in his heart that he cries in two of his most famous sentences: "I cannot think of this stupid creature, without a certain shiver of horror. Were I to meet her, I could not hinder myself from flinging a holy-water vessel at her head." In the only letter she sent him she made a mistake in French, which Baudelaire corrected.



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The present work, which does not lay claim to be based upon original research, forms a convenient summary of present information relating to the earlier history of ceramics in China, and although at times disagreeably colloquial and discursive in style, it should prove a useful book to collectors and others interested in the wares of which it treats. The illustrations are well chosen and excellently carried out.

## MR. MASEFIELD TO DATE

*John Masefield. A Critical Study.* By W. H. Hamilton. Allen and Unwin. 7s. 6d. net.

MR. W. H. HAMILTON possesses the chief qualification for writing an essay upon the art of Mr. John Masefield. He has a sympathetic affection for his subject to a degree which is winning, wistful almost. He spares himself no effort to show how indifferent a novelist Mr. Masefield is—and the effort makes Mr. Hamilton extremely uncomfortable. He dislikes himself so strongly during the process that during one wild moment he is driven to cry aloud of 'Captain Margaret' that it is "magnificent, superb, with some pages of radiant beauty." Thereafter he can settle down to his disagreeable task again and belabour Mr. Masefield's later novel, 'The Street of To-Day,' with uncompromising vigour. But it is all subordinate to a major purpose. It means that against the mediocre background of the novels, Mr. Hamilton can depict Mr. Masefield's long poems with more magnificent curves and in colours almost transcendent. It means that he can stand gaping before 'Gallipoli' as "a book to strike the critical faculty numb and hush the heart of the hearer"; a book "as yet too sacred for applause," which we can only "quote: and cry, Behold!"

Granting then that Mr. Hamilton possesses the chief qualification for his task, it must promptly be said

that he possesses none of the minor qualifications. This is the first attempt, outside periodical criticism, to estimate Mr. Masefield's achievement. And because Mr. Masefield himself is always so vigorous and sincere, and sometimes so exquisite a writer, it will always have some place in our affections. Yet we cannot help wishing that Mr. Hamilton, having carefully blotted his last page, had put his manuscript away for ten years. It is true that he would have lost his priority in the field. But, at the least, as fresh material was developing, he could have been revising and improving his own haphazard language. That is perhaps the least important consideration. But we should have welcomed an essay purged of Mr. Hamilton's lamentable tendency to over-writing. After ten years, he would have been content with stating "it is all a contrivance" instead of reiterating "it is all a contrivance, an invention, a device, a trick—and not the truth of life or anything like it." He would have thought it sufficient to say that spiritual experiences "knock all the nonsense out of a man," not, in addition, "all the nonsense, artifice, make-believe, posing, insincerity." He would have developed a sense of proportion, and no longer presented to us as "epigrams of worth" such jejune trivialities as

He was a cad, born a gentleman,

or

St. George became John Bull directly he had killed the dragon.

He would have eliminated from his austerer volume such provincial platitudes (we use the adjective in a spiritual rather than a territorial sense) as: "There can be no art without sincerity, and a great ultimate inner constraint upon the Spirit of Man." And is it too much to hope that, after this chastening interval, the result of a comparison between Mr. Masefield and Sir James Barrie will not induce Mr. Hamilton to simper: "Another little twinkle wouldn't do us any harm"?

Mr. Hamilton finds an analogy between Mr. Masefield's development and the developments of Chaucer and Shakespeare. There is an early period of imitation, a middle period of discovery, a period of mature achievement. The three divisions of Chaucer's activity into his French, Italian and English periods, lend a corroboration to Mr. Hamilton's partition. But its importance can easily be exaggerated. The three divisions will be found among the least as among the greatest, in the life of the bricklayer no less than the poet. They present nothing more than a natural correspondence with the rhythm of mortality. Mr. Hamilton's own analogy should have afforded him a further argument for delay. There is hardly a poet in his earlier twenties so full of promise as Mr. Masefield in his middle years. He has turned his energies along channel after channel. Almost everywhere he has been admirable, nowhere supreme. Mr. Masefield differs from most of the writers at this moment struggling desperately to "find themselves" in that he is engaged upon something worth finding. Mr. Hamilton will be more interesting in his examination of the completed discovery than in his none too acute praises of the discovery in action.

What is so troubling Mr. Hamilton is the fact that other writers—of whom he stands disconcertingly in awe, one of them being no less than a "princely" critic—have already written upon his theme. The greatest use to Mr. Hamilton of these provisory ten years will be the opportunity to forget the existence of Miss Storm Jameson, Mr. Middleton Murry and the rest. "I, for one," he announces of 'Nan,' "have judged it a masterpiece—with limitations, of course—and most critics have agreed." Forth comes Miss Jameson, lunging at 'Nan' most viciously. Mr. Hamilton grows unhappier and unhappier as the brilliant young lady thrusts home between the ribs. "And it does shake any confidence in one's own critical ability," mourns Mr. Hamilton, "for Miss Jameson's

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### THE STORY OF ANZAC

*The Official History of Australia in the War of 1914-1918. Volume I: The Story of Anzac: the First Phase.* By C. E. W. Bean. Sydney: Angus & Robertson. 21s. net.

*The New Zealanders at Gallipoli.* By Major Fred Waite. Wellington: Whitcombe & Tombs. 12s. 6d. net.

THESE volumes, published under the auspices of the Governments of Australia and New Zealand respectively, inaugurate what promises to be an interesting and useful "official history" of the part played in the recent war by the Commonwealth and the Dominion. The Australian work is to be comprised in twelve volumes, under the general editorship of Mr. Bean, who is personally writing the six which deal with the fighting in Gallipoli and France. His work is planned on a scale of minute and elaborate detail, as may be seen from the fact that nearly four hundred pages are devoted to the account of the landing at Anzac Cove and the first ten days of the Gallipoli campaign. Major Waite has aimed at a briefer treatment of the subject, and comprises the whole story of Gallipoli in a single volume of three hundred pages. It is to be followed by three more volumes, dealing respectively with France, Palestine, and the minor theatres and auxiliary services. Both writers have the advantage of personal acquaintance with the fighting, as well as of access to all extant records. Mr. Bean accompanied the Australian forces as official correspondent, in which capacity he was permitted much greater freedom of action than any of the British correspondents. Major Waite was Adjutant to the C.R.E. of the New Zealand and Australian Division in Gallipoli, a post which allowed him to see as much of the fighting as any single officer could expect. Both write in a vivid and simple style, which well suits the story of heroism and long-drawn endurance which they have to tell.

Amongst the singular miscalculations of Germany was the firm belief that the entry of England into the war would be followed by the immediate break-up of the British Empire. Far from wishing to "cut the painter," the great overseas Dominions seized on the opportunity to prove their loyalty and enthusiasm for the common cause. During the fateful days immediately preceding August 4, 1914, Mr. Andrew Fisher pledged Australia to devote her last man and her last shilling to the assistance of the Mother Country, and New Zealand placed all her resources at our disposal. Mr. Bean says that "the mass of Australians became possessed of one anxiety alone—the fear that Britain might hold aloof from the war." As soon as our grateful acceptance of the overseas contingents was announced, there was a rush for enlistment in both Australia and New Zealand which allowed the authorities to impose a higher physical standard for the first

contingent than probably ever existed in any force of the same size. Before the close of 1914 a complete Australian division and a New Zealand infantry brigade, besides a mounted brigade from each country, were busily training in Egypt under General Birdwood. With the additional troops which were on their way that fortunately chosen commander formed the Australian and New Zealand Army Corps, which came to be known for brevity by its code name of Anzac. This famous name was first used, according to Mr. Bean, early in 1915, when a clerk in the Corps office, Sergeant G. C. Little, asked another clerk to "throw him the Anzac stamp." It has since been deservedly immortalized by the tenacious valour with which the Australians and New Zealanders clung for eight long months to an impossible position in pursuance of a hopeless adventure.

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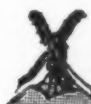
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*Cobweb*, by George Agnew Chamberlain (Mills & Boon, 7s. 6d. net), is another American story, fantastic and clever, as we have learnt to expect from him. Mr. Bourne meets a lady in a hotel lift, and is struck by her extreme beauty, and by the sight of a single tear-drop falling from her eye. Soon after, he meets her and rescues her from a somewhat embarrassing situation, promises not to ask any questions about her past, marries her, and then asks the fatal question. It is worth while reading the book to see what happens in this new version of Lohengrin and Elsa.

*Mary Wollaston*, by H. K. Webster (Nash & Grayson, 7s. 6d. net), is by the author of 'The Real Adventure,' which will be a sufficient recommendation to all who have read that fine story. In this novel both husband and wife are persons of distinction in their professions—she an opera singer, he a physician. Mary Wollaston is a daughter by a first marriage of the physician, with an individuality of her own, and the clashes of the three work out through many misunderstandings to a happy ending. It is a good specimen of the best kind of American novel.

*The Return of Alfred*, by the author of 'Patricia Brent' (Jenkins, 7s. 6d. net), is a wild comedy of errors. Darrell Hildreth quarrels with his uncle over a marriage he did not wish to make, and goes away under the name of James Smith. A railway strike leaves him stranded in open country, and when he seeks shelter he finds it at last in a country-house where everyone insists on recognizing him, in spite of his protests, as the long-lost "Mr. Alfred." But Alfred has been a "bad lot," and James Smith has to stand the consequences, much to the amusement of readers of the tale. Everything comes right in the end and the comedy finishes in the approved manner.

*From the Life*, by Harvey O'Higgins (Cape, 7s. 6d. net), is a set of seven stories, "imaginary portraits of some distinguished men," setting out first the official biographies from the reference books, and then bringing out their real characters and the circumstances which moulded their careers. The stories are concerned with American life—author, actress, film-star, politician, and the like, and are well-written and interesting—verging from comedy to tragedy, while the printing and design of the book make it a pleasure to read it.

*Pamela by Proxy*, by A. Maclean (Hurst & Blackett, 7s. 6d. net), tells how Pamela Erskine, faced with the prospect of marriage to Sir Miles, a man whom she does not like and of whom she is afraid, meets her double, Hermoine Legarde, an actress with a small part, and changes identities with her for three months. Pamela, somewhat miraculously, manages to escape detection in the theatre, and being of a "coming-on" disposition, marries Hermoine's lover within the time. Hermoine, a much finer girl, arouses suspicion and at the same time love in Sir Miles, and when she returns to the theatre is arrested on a charge of theft. An artificial story with no element of observation or knowledge of life, but easily written and otherwise quite readable.

*The Gates of Hope*, by Anthony Carlyle (Mills & Boon, 3s. 6d. net). Marcia Halstead learns on the same day that she has only six months to live, and that if she is married before two days she will inherit a fortune which will provide her mother with luxury after her death. A chance puts it in her power to blackmail Kempton Rossieu into marrying her though he is secretly married to someone else. The rest of the story is obvious.

## THE FORTNIGHTLY REVIEW

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## Authors and Publishers

## A MISCELLANY

I AMUSE myself every week by laying out the new novels on the library table at the SATURDAY REVIEW office and holding a kind of competition as to which of the paper jackets, which are now beginning to bloom like spring flowers, is the most effective. This week, of a gay company, Mr. Grant Richards comes easily first in beauty of design in his cover of Evelyn Close's 'Adam and Eve and the Lonely Lady' (too long a title by the way). The gayest wrapper comes from Messrs. Eveleigh Nash and Grayson, who have equipped Konrad Bercovici's Roumanian short stories 'Gypsy Blood,' with a "striking" picture of a woman lashing at a man with a whip. The most purely effective from a bookstall point of view is on a 'Page Novel,' 'As it was in Eden,' by Henry Farmer. The dazzling blue, black and white of this design shouts at one even from across a large room.

A dust-cover on a book is a necessary embellishment, and, as I say, it is often an artistic embellishment. But it is sometimes put to a purpose which I, for one, greatly regret, and I know I am not alone in my opinion. There is a growing practice among publishers of printing what amounts to a miniature review of a book on its cover. I do not object to this so long as the writer of it confines himself to a précis of the contents of the volume and provided also, of course, that he is competent as a critic. But it sometimes happens that the person responsible goes further than this, and writes a paean of praise on the author, comparing him to Tolstoy or Dickens or Ibsen or Hardy, or perhaps to all four together. I wish publishers would understand that this kind of thing really harms them and their authors, instead of helping them, as it is doubtless intended to do.

Mrs. Asquith and others have been writing to the *Times*, expressing their opinions on the popularity of 'If Winter Comes.' It is hard to say what makes a best-seller. It seems to be agreed among the *Times*' correspondents that 'If Winter Comes' owes its success chiefly to its patent sincerity, its patriotism, and the gentleness and kindness of its "hero." But these things are not enough. There are a dozen books published in a year containing precisely these ingredients, just as there are a hundred, or perhaps two hundred, containing precisely the ingredients which make Miss Ethel Dell's novels so sought after. Yet these other books fail to tickle the popular palate. The secret lies in the mixing. You can place all the finest confections in a basin and still turn out an unappetizing pudding if you are a bad cook. Miss Dell and Mr. Hutchinson happen to possess the right touch.

Mr. R. Logan Jack has produced two large volumes describing three centuries of exploration, discovery and adventure in and around the Cape York peninsula in Queensland, which is a comparatively small area in the Australian continent. To the later stages of that exploration he himself has been a noteworthy contributor, and the book, 'Northmost Australia' (Simpkin, two vols., 63s. net), is not only a monument carefully erected to the host of explorers who have each added their little spot of enlightenment to the darkness of the map, but a record of a generation of fruitful endeavour by Mr. Logan Jack himself. From the earlier explorers like Tasman and Torres, whose names remain to the more ignorant of us simply geographical expressions, down to the earnest and bearded men who gaze out upon you from the illustrations of Mr. Jack's later pages, everyone's explorations down to the minutest details are carefully given. This is not a book for continuous reading, but it must be of importance as a work of reference for geographers, and the Robert Louis Stevensons of the future might easily pick out of it the material for a tropical romance.

'Russia in the Far East,' by Leo Pasvolosky (Macmillan, 18s. net), contains much interesting information, a great deal of which is new to me, concerning Russian expansion in Asia and recent events in Siberia. It is particularly valuable in its disclosures of the activities of the Bolsheviks and of the Third International in the Far East, especially in Mongolia, and in its description of the doings of the Japanese, from the military, political and economic standpoints, in these regions. It presents, for the first time, so far as I know, a connected account of the origin, rise, and progress of the Far Eastern Republic, sometimes known as the Chita Republic, and discusses the relations of the Soviet Government with China. In a word, it is a highly informative book, which I can strongly recommend to anyone who wishes to understand the situation in Eastern Asia. It does not appear to be a translation, and is written in excellent English.

To attempt to write a 'History of Art' is no light project. Mr. Elie Faure has essayed it, and in the book of that title published by Mr. Lane (3rs. net), he travels swiftly through the vast spaces of creative imagination as displayed in the works of men of the ancient world, from the primeval dwellers in the caverns of Altamira and Combarelles down to the day of the sun's setting upon Rome. The impression left on my mind is that of epic rather than of history. The vision is essentially that of a Frenchman, and the type of criticism met with is conceived in a somewhat airily imaginative spirit that is alien to the character of English thought. Although not wholly free from defects of rhetorical expression to which its method is prone, the book is evidently the work of an able and constructive mind. It is well translated and illustrated.

Messrs. Chapman and Hall must forgive me if I say that Roy Devereux's 'Poland Reborn' (15s. net) reads too much like propaganda to be quite palatable to me. It is so very one-sided. Mrs. Devereux is in fact quite carried away by her sympathy for the Poles, and this leads her, for instance in her chapter entitled 'The Three Lithuanians,' into making statements that, to say the least, are highly disputable when not actually inaccurate. What ground, I wonder, has she for saying that Lithuania's opposition to Poland is inspired by Germany? She herself admits that for rapacity and brutality the German regime during the war exceeded in Lithuania anything experienced in the Congress kingdom—which would not precisely dispose the Lithuanians in favour of Germany. In her observations on Memel and on East Galicia she betrays a perfectly astonishing bias on Poland's behalf. Her book is therefore one that must be read with caution.

My waning faith in the League of Nations has been a little refreshed by Mr. Harold Temperley's 'The Second Year of the League' (Hutchinson, 6s. net)—a study of the Second Assembly of the League of Nations. A useful book, it reports the action of the League with respect to the Saar Valley, Danzig, the Aaland Islands and other matters; gives the successful and unsuccessful claimants for admission; discusses the Court of Permanent International Justice; describes what was done regarding minorities and mandates; analyses the dispute between Lithuania and Poland; and naturally gives prominence to the Upper Silesian award and the settlement of the Albanian question. Mr. Temperley writes from the standpoint of an admirer of and a believer in the work of the League.

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## Reviews

## PSYCHO-ANALYSIS

*Introductory Lectures on Psycho-analysis.* By Sigmund Freud. Authorized English Translation by Joan Rivière. Allen and Unwin. 18s. net.

EPIMENIDES said that the Cretans are all liars, but Epimenides was a Cretan. Dr. Freud assures us that dreamers know the meaning of their dreams, only they do not know that they know. The difficulty in each case is to get out of the circle. Dr. Freud presents us with a logic-proof argument in defence of his thesis, for the more vehemently we reject his interpretation and the deeper our conviction of the falsity of his conclusion the more tyrannically does its truth clinch us. Such arguments are double-edged, they cannot be refuted but they bring no conviction. How can we be sure the psycho-analyst is right if he will allow no place for our doubt that he may be wrong?

Yet, notwithstanding this formidable obstacle, the theory of the unconscious mind is not only firmly established but it stands for one side of the great scientific revolution which marks the opening of the twentieth century. Our generation has initiated a reformation in the concept of physical reality on the one hand, and in the concept of physical reality on the other, and this is why we are all anxious to possess an easy introduction to Einstein and to Freud, the pioneers of the new learning.

These *Introductory Lectures on Psycho-analysis*, delivered by Dr. Freud in Vienna, in the two sessions 1915-16 and 1916-17, while Europe was a battlefield, primarily to medical students, but also to general students of the University of both sexes, are certainly the clearest and most comprehensive and complete account of the subject which has yet appeared. The translation is admirable, and the book deserves all the commendation which Dr. Ernest Jones bestows on it in a short preface.

The lectures, though divided into three parts, fall naturally into two, representing the two courses. The first deals with errors and dreams, the second with neuroses and the therapeutic application of the theory of psycho-analysis. In the first part therefore we have the evidence for unconscious mind, in the second the interpretation it affords of what we are accustomed to classify under the general title of "perversions."

The matter of prime importance for the student of psycho-analysis is that he should be able to dissociate what is essential in the theory from what is adventitious, what is discovery and rests on sure proof from what is hypothetical and tentative. In this book it is peculiarly easy to do so, not by reason of any direct help but indirectly by means of the scheme of exposition which Dr. Freud adopts. It is possible to be deeply impressed with the argument developed in the opening lectures which lays bare the fundamental concept of the nature of unconscious mind, and at the same time to be entirely unimpressed and absolutely unconvinced by the elaborate and queerly dogmatic doctrine of symbolism. It is possible to accept without qualification the whole theory of the dream, its nature and its purpose, together with the special theory of the censorship and its consequence in the distortion and condensation of the manifest and of the latent content, and yet to be completely sceptical not only in regard to any particular interpretation of any particular dream, but even in regard to the possibility of interpretation itself. Is there not in fact something inherently and extravagantly absurd in the very idea of dream interpretation? Take, for example, the one Freud refers to, which occupied in the dreamer perhaps a few seconds of clock-time, which could be fully set down in less than two pages of print and the analysis of which required seventy-six pages, simply

recording the analyser's attempts to follow out one clue as it led to another. What must be the odds against the line followed not being a false route? And what is the criterion that a true course has been followed? The one and only criterion is coherence in the analyser's reconstruction. What is there to show that any one of a thousand clues might not have been followed to a coherent result? By the very hypothesis the analyser can get no assistance from the dreamer, unless it be by resolutely interpreting all his asseverations in the opposite sense to that intended.

It is in the theory of neuroses, however, that the essential concept of the whole doctrine is expounded. The argument in this part of the book is very skillfully presented, and though the matter is in its nature unpleasant, the manner is without offence. The doctrine is that our whole intellectual life, with all its expression in art, philosophy and religion, is in its origin sexual. The crucial distinction which must be understood in order that this fundamental tenet of psycho-analysis shall be rational is the distinction between sexuality and the reproductive function. Sexuality is not only not confined to reproduction, but far the greater number of distinctively sexual actions are orientated from, rather than towards, that function. It is only when we recognize that the reproductive function is called for by a specific instinct, and is dependent on specific structural organs, which mature and decay within a definite period of the life cycle, while sexuality is so universal as to be practically co-terminous with the life activity itself, expressive in fact of its nature and mode, that we are able to understand the important part assigned to the sexual life of the infant. Here again we may, and if we are wise we shall, distinguish between what is essential and what is adventitious in the whole theory. We may accept in its entirety the doctrine of the libido, we may interpret the earliest actions of the infant and even, if we will, the prenatal actions of the foetus, as sexual, without thereby committing ourselves to an uncritical acceptance of the Oedipus complex. The account of the Oedipus complex is one of the best pieces of writing in this book, but just as the lecture on symbolism cannot but suggest to the critical reader that the fertile imagination of Dr. Freud has been captivated by folk-lore and philology and anthropology, so it is impossible to exclude the doubt that the powerful Greek legend suggested to him the existence of the complex rather than that the legend arose from the observation or discovery of its existence.

We may say, in conclusion, what Dr. Freud himself impresses on us, both in his introductory and closing words. There are people to whom the possibility of new knowledge is the most powerful attraction: to them we commend this book. There are others to whom the whole end of theory is practice in the narrowest economic meaning of the term: to them we repeat Dr. Freud's warning that this book is no use to them.

## OLD ENGLAND

*The Pastons and Their England.* By H. S. Bennett. Cambridge University Press. 15s. net.

*Social Life in the Days of Piers Plowman.* By D. Chadwick. Cambridge University Press. 10s. 6d. net.

THESE two interesting and valuable studies form part of a series which aims at presenting history with the accuracy of a scientific research, clearly separating ascertained facts from the deductions and theories founded on them. The reputation of Mr. G. G. Coulton, the general editor, for an almost fanatic love of accuracy, tempered with no undue gentleness in its exposition, is a sufficient guarantee for one part of these aims; while our remembrance that we are looking at



events through a double chain of eyes in each case, Mr. Bennett and the Paston family, Miss Chadwick and Langland, will keep our critical faculty alive.

The books give us the middle-class outlook on life at two important periods of our history. The author or authors of *Piers Plowman* (Miss Chadwick adheres to the tradition of single authorship, rather against the evidence) wrote when the whole economic system of the country had been upset by a catastrophe of the same order as our recent war—the Black Death. Prices had varied, some property had lost its value, others had risen, taxes readjusted to meet new conditions were bearing heavily on the middle and working classes, unemployment was universal, while at the same time the conscience of the country was affronted by wanton displays of wealth and luxury. The poem represents the views of the poorer professional middle-class. The Pastons, on the other hand, were a pushing family, rising in rank and wealth at a time when the feudal system in England was falling to shreds and nothing was left of it but its abuses. Law existed—but as an instrument of extortion and an alternative to violence—and no man's property, or life even, was safe when a neighbour coveted it and could rely on powerful support. Everywhere the greater lords kept on foot small armies of men, experienced in the French wars, ready for any enterprise at any moment. The silly anecdotes which go to make up the popular opinion of Henry VII fade into insignificance when we remember the lawless state of England when he seized the throne, and that his son succeeded to a country where law reigned supreme and where violence had given place to chicanery.

Both '*Piers Plowman*' and '*The Paston Letters*' have been well worked over by learned and able editors, and it is not to be expected that any new elucidations or illustrations should be found. Miss Chadwick adds nothing, so far as we see, to Skeat except an index of Bible quotations, and the framework of mediæval society is, we should judge from what she notices and how she notices it, unfamiliar. The latter part of her book, dealing with the social side of the country, is much the better, though little slips like the misdescription of the gold noble of Edward III, with its king seated in his ship on one side, are not uncommon. On the other hand, she has a fine feeling for the life and spirit of the time; she sees the figures of the poem as men and women of the same blood and temperament as ourselves, and makes us see them too. We have read the book with pleasure, and we hope that the editor's trust in her readers, as shown by leaving her quotations in the original spelling, will not be misplaced.

Mr. Bennett is perhaps more learned in some matters than his fellow editor, but he has certainly less of the mediæval spirit. It is really great fun to see him confronted with the business-like attitude of the Pastons to marriage, which, by the way, is that of ninety per cent. of the world's inhabitants. Mr. Bennett apparently would have their affairs conducted in the spirit of a penny novelette, but old Dame Paston well knew that love has very little to do with marriage, and is a very poor sole foundation for it. Yet when people had fixed their minds on marrying each other, they usually got their way then, just as they do now. However, we can pardon sentimentalism in an editor when we find an eye for the picturesque, a talent for description, and ability to write simply and directly. Mr. Bennett has gone to a large number of contemporary sources to eke out gaps in the Paston correspondence, and has made adequate use of them.

A striking feature of this series is that it proposes to correct errors of fact pointed out by reviewers. The novelty of this feature is well shown by the history of a book in the Paston library. Sir John Fenn identified a certain work *de regimine principum* as by Occleve—wrongly, but justifiably. The manuscript containing this work came into the British Museum soon after. Dr. Gairdner repeated Fenn's identification without looking at the manuscript. He was corrected in a review. Dr. Gairdner issued a complete edition. The mistake was

again pointed out in a review. Since then the mistake has been repeated and corrected in a review at least three times. We will try once more. The tract is Lydgate's poem, not Occleve's.

## AN AMERICAN ON EUROPE

*What Next in Europe?* By Frank A. Vanderlip. Allen and Unwin. 8s. 6d. net.

A PROMINENT banker in the United States, and otherwise well-known there, Mr. Vanderlip has written this book, primarily at least, for American readers, but as its "jacket" states that arrangements have already been made in six countries for translations of it, evidently it is intended to reach an even larger public. Though the copy before us has been printed in England, its text has not been adequately translated into English. Thus, in the second line of the preface, and throughout the volume, the word billion, which in English means a million million, is given as the equivalent of a thousand million, instead of milliard, adopted from the French and accepted so completely that it is not printed in italics. It may be retorted that the British people who read such a work as this are not of the class likely to be misled by this American usage—which is true; we draw attention to it as emphasizing the fact that the author of this book is an American, and that he considers his subject from an American standpoint. As things are, most of us are more than a little tired of the American point of view when brought to bear on European affairs; it is not as a rule particularly helpful or stimulating, but is rather inclined to be selfish when not overbearing and contemptuous. Having said this, we hasten to add that Mr. Vanderlip is something of an exception—something, not altogether. His examination of the distracted state of Europe is not on the whole unsympathetic, and his criticisms and suggestions are constructive rather than destructive. He realizes that America is "inextricably involved in world affairs," and that a narrowly selfish attitude will be disastrous to her own material welfare. "If we are to be selfish," he remarks, "let us be intelligently selfish." Quite so. But he has his doubts, as when he expresses the fear that America may gain everything—and lose her own soul.

While it is apparent that Mr. Vanderlip's acquaintance with Europe extends over a number of years, the book itself is the result of a four months' tour in fifteen European countries in the latter half of last year. During his travels he came into contact with responsible statesmen, politicians, financiers, industrialists and labour leaders. All the time he was engaged in studying the economic situation. The first part of his book deals with America's want of understanding as regards Europe, and he deplores the "Little American" view which shuts out any suggestion that America should concern herself with the affairs of Europe. He then goes on to discuss the problems of budgets, inflation and the "Poison Treaties of Paris." The second part examines the economic condition of Germany, England, France, Italy, Austria, and so on, and finds that the prevailing, desolating note is that of economic chaos. He takes a gloomy view of the fate of England unless there is a rapid rehabilitation of Europe, but though he considers it he lays far too little stress on the sustaining and pervasively beneficial effect on England's economic position of the myriad ramifications of the Empire. In the third and last part of the book he dwells on reconstruction and the remedial agencies, some already at work, and others that will come into play, which give a reasonable hope for the future. He unfolds a plan for repairing exchanges, touches on the Allies' debts to the United States, and comes to the conclusion generally that while the situation of Europe is extremely grave, it certainly is not hopeless, but recovery will be slow.

## RENAISSANCE ARCHITECTURE IN ENGLAND

*The Renaissance of Roman Architecture.* Part II. England. By Sir Thomas Graham Jackson. Cambridge University Press. 42s. net.

IT is nearly fifty years since that veteran critic as well as practitioner of his art, Sir Thomas Jackson, published his first book, and he was not far short of forty then. His latest volume (sumptuously produced by the Cambridge University Press to match the five that have immediately preceded it and that form with it a continuous history of post-classical architecture) is so freshly and vigorously written that it is difficult to realize that the author was born in the reign of William IV. It deals indeed with a well-worn subject, and it covers so much ground that the treatment of the two men of outstanding genius who figure in it, Inigo Jones and Wren, has had to be almost unduly compressed. What can be said in a dozen pages of the work of a man like Wren, who is at last taking his place as one of the few artists of the first rank from an international point of view (if, indeed, he was not the greatest of them all) that England has produced?

More than half of the present volume, and certainly the more interesting and original half of it, is occupied with the slow triumph of the classical style (at first almost wholly in the form of applied ornament) over the Gothic architecture that had preceded it. The lingering vitality of later Gothic, not only in this country but elsewhere, is extraordinary; as witness the by no means contemptible Cathedral of Orleans, built through the seventeenth and eighteenth centuries. But in France as a rule the two styles really did intermarry, and produce a thoroughly individual result, which it would be unjust to blame for the disastrous influence it has had on modern English Government buildings. In England, where the results of the Reformation almost confined the struggle to the field of domestic architecture, the structural principles and even the main lines of design remained unaltered where they did not develop in a quite natural course, and only the forms of ornamental decoration were changed. There is an almost comic example of this superposition—one of the earliest known—in the windows at Layer Marney Tower, where the tops of the mullions are decorated with Italianate cherubs and scrolls so arranged as to produce almost exactly the silhouette of normal late perpendicular cusping.

This early Renaissance work in England, attractive and romantic as we find it now, bears a curious inverse relation to the architecture of to-day. Then the structure was unchanged, the ornament made an elaborate pretence at novelty. Now, with our whole system of building revolutionized by steel and concrete, we lack the courage to alter the exterior forms to correspond, and rear what seem to be pillars of gigantic girth and weight on a substructure mainly composed of plate glass. In both cases fashion was and is no doubt responsible. But the most optimistic of modern builders could hardly dare to hope that a future age will feel the same affection for his work as we do for the elegant taradiddles of the sixteenth century.

Like most other people, Sir Thomas Jackson is depressed by the present condition of architecture. It would be absurd to put all the blame on the architects. An architect has no chance of expressing his ideas (if he should happen to have any), outside of a sheet or two of drawing-paper, without the support of a patron. And if a patron dared to insist on a purely structural building with no ornament at all, he would probably come in for a good deal of professional abuse and public ridicule. He might, none the less, if he found an architect with a sense of proportion, earn the gratitude of posterity.

## AN EASTERN ANTHOLOGY

*Translations of Eastern Poetry and Prose.* By R. A. Nicholson. Cambridge University Press. 8s. 6d. net.

ANTHOLOGIES have sometimes the object of saving the reader the trouble of culling the flowers for himself; but sometimes are meant for his encouragement by showing him what treasures will reward his search. Probably Dr. Nicholson's collection of translations has the second design rather than the first, and the Arabic authors of whose work he gives illustrations are excellently chosen. Of several among these there are complete translations in one or other European language, and one, Hariri, has been repeatedly rendered into more than one. Although theology and law occupy the first place in any Islamic literature, no fault will be found with the omission of these departments from those represented in the collection; the matter with which they deal is apt to be repulsively technical. Of the Arabic prose authors excerpted Ibn Khaldun (1332-1406) comes first in intellectual ability, and the passages translated illustrate both the range and the limitations of his mind. French scholars have the merit of having called attention to the great value of his history, and the unique importance of his 'Prolegomena'; many editions of the Arabic original have been issued in the East, but the French translation which appeared in cumbersome form in the 'Notices et Extraits' seems never to have been reprinted, and no English scholar has as yet accomplished the task of editing and translating afresh. It is one well worth attempting.

Of the other prose authors on whom contributions have been levied by Dr. Nicholson, each has some obvious claim to recognition, and the passages are well selected. Ibn Ishak, whose biography of the Prophet marks the commencement of post-Koranic literature, is an excellent narrator. Jahiz of Basrah, who is about a century later, covered an enormous number of sides with more or less interesting matter. His treatise on rhetoric, of which specimens are given, counts as a classic; his treatise on zoology in seven volumes was regarded by his countrymen as an amateur performance. The account of the fly and the mosquito, which Dr. Nicholson reproduces from it, will probably confirm this judgment. Perhaps the 'Book of Misers' would have furnished better examples of his style.

The choice of Arabic poets (or, as Mr. Doughty would say, poetasters) is evidently as it should be. Certain lines translated from Mutanabbi, who counts as the greatest among them, are of interest for the present time:

Men from their kings alone their worth derive;  
But Arabs ruled by aliens cannot thrive;  
Boors without culture, without noble fame,  
Who know not loyalty and honour's name.  
Go where thou wilt, thou seest in every land  
Folk driven like cattle by a servile band.

The commentators tell us that the "aliens" are the Turks, who at this time had got the Caliphs in their power.

The Persian authors excerpted are fewer, and mostly poets, whose names have acquired some celebrity in Europe. Firdausi, Jalal-al-din Rumi, Sa'di, and Hafiz are all represented, with some other less famous names. The third of these is a prose-writer as well as a poet; other authors of Persian prose here excerpted are the hagiographer Farid-al-din 'Attar, and the geographer Ibn Al-Balkhi. It is to be regretted that room could not be found for some extracts from the great Persian historians, among whom some of the Indian chroniclers deserve an honourable place for simplicity, veracity, and knowledge of affairs.

The translator enjoys a well earned reputation for felicity in rendering Oriental verse. Probably the most charming performance in this book is the translation of two Makamas of Hariri, wherein the swing of the original ode is excellently imitated, while the humour and elegance of the rhymed prose display rare dexterity.



29 April 1922

## Fiction

*The Camomile.* By Catherine Carswell. Chatto and Windus. 7s. 6d. net.

THE daily round of a young music-teacher, her drab home-life, her literary ambition, her reflections and brief memories, her betrothal and its rupture, form the material of this story, for which has been chosen the (may we say?) sober setting of Glasgow. It would seem that all the ingredients for a drowsy, if not actually a tedious, book had been collected, unless the humdrum of shabby provincial life were to be treated from a purely comic point of view. But as a matter of fact 'The Camomile,' although almost entirely serious, is from first to last absorbing, even in its most commonplace particulars. The simplicity of the narrative form in the opening chapters is so skilfully preserved that it is difficult to remember that this is a fictitious and not a real diary; indeed, we were irresistibly reminded at times, by the manner no less than the matter, of Miss Amy Fay's well-known letters on her musical studies in Germany. But in that pleasant volume minor details acquired value from the celebrity of the people of whom they were related. Momentary glimpses of Liszt, Tausig, Rubinstein and Wagner, or snapshots of scenes in Germany when the great news of Sedan came through, and when the victorious troops returned home, are necessarily interesting to readers of any education; but it is a matter of much greater difficulty to engage their attention to the personalities of imaginary characters and scenes that have no historical glamour to recommend them. The trivialities in this novel, carelessly as they seem to be thrown to us, have been selected with cunning discretion, and none is without significance. Briefly the story is that of a girl who has inherited from her mother, an unsuccessful and worthless author, a tormenting desire to express herself in writing; a craving which no discouragement, whether of circumstances or persons, can eradicate. It is, in fact, "the camomile" which, says Falstaff, "the more it is trodden on, the faster it grows." Narrow means and the even narrower minds of her circle retard its flowering; music and passion distract her for a while; but it is stronger than any of these things, and in the end she pushes aside all that stands between her and her goal, and sets out for it alone, whether to reach it or not neither she nor her reader knows. The mental conflict through which she passes before she decides that she cannot marry the clever and amiable, but spiritually remote, man to whom she is promised is described truly and subtly, without however any wide departure from the clean, unpretentious style which gives such charm to the earlier pages. The author is of course assisted in getting the effect of actuality by the form she has chosen—the easy, first person, diary method. But, after allowing for this, it is undeniable that she writes most unusually well, with humour, experience, breadth of outlook, and often with emotional beauty. The episode of the poor student, John Barnaby, is touched with the dignity of real tragedy, the presentation of the pious Scottish relations is sympathetic as well as amusing, and scenery, where it is introduced, gets its charm from personal observation. We very greatly wish that two or three pages on the subject of the odour of unwashed people had been omitted. They are introduced quite gratuitously, with a sort of defiance, and struck us as quite out of tone with the sensitive delicacy of most of the tale. What may be perfectly suitable for 'Roderick Random' would make a bad blot on 'The Vicar of Wakefield.' Once or twice, in the same spirit, an ugly word is conscientiously employed where an agreeable one would have the same meaning and be more in the picture; but beyond this we find nothing to criticize adversely. Mrs. Carswell has accomplished what she set out to do with extreme distinction.

*The Veneerings.* By Sir Harry Johnston. Chatto and Windus. 8s. 6d. net.

DURING the lifetime of Charles Dickens there was at least one other author (and probably more) who invented, published and found a public for some additional adventures of Mr. Pickwick and his satellites; yet it is always difficult to imagine who likes this sort of thing. Lovers of Dickens would surely be affronted at having the cherished images of the immortal characters touched by a sacrilegious hand; his haters would only be attracted if his coarsely drawn caricatures of humanity were to be parodied and put to shame; while those who were indifferent to the original romances would be equally indifferent to their unauthorized sequels. That an admirer of a great novelist should enjoy spinning such fancies for his own pleasure is quite comprehensible; many of us have done the same thing in our heads; but what we cannot understand is that any other admirer should want to read them. Yet that there are people who approve of this literary piety is proved by the extracts from reviews of 'The Gay Dombey,' printed at the end of the present volume, one of which seems to suggest that Sir Harry Johnston is a better writer than Dickens. With this we are unable to agree. Indeed the twentieth-century story-teller throws down no gage before him of the nineteenth. He does not seek to imitate Dickens. His style is much more like Thackeray's; his construction often suggests that of Mr. Arnold Bennett. Certainly he brings in a good many names from 'Our Mutual Friend,' notably the Lammles, the Harmons and the Wilfers, in addition to the couple who give the title to the book. But these are not *our* John and Bella and Rumty and Lavvy and so on; there is no visible attempt to catch their peculiarities, and the main theme is concerned with their children, and with those with whom they came in contact after the death of their creator. Any happily married couple would have served as well as the Harmons, any adventurers as the Veneerings and the Lammles. However, those who manage to put Dickens out of their heads will find this a clever and entertaining story, or less a story, let it be said, than a panorama of the last half of the nineteenth century. The author is distinguished for his achievements in many different fields; and his knowledge, versatility and varied experiences make 'The Veneerings' as attractive as a very good book of memoirs, although it is too amorphous and discursive to be a good work of art. Changes in manners, morals, habits of thought and habits of life, are lovingly noted; there are vivid pictures of historical events, such as the great Paris Exhibition or Jameson's Ride; descriptions of foreign lands; information on botany, ethnology, zoology, and other sciences; passages of humour; passages of reflection on life generally; good little bits of character drawing; an occasional touch of pathos. But we wish that he had left Dickens out of it.

*The Cornish Penny.* By Coulson T. Cade. Grant Richards. 7s. 6d. net.

THERE was probably much public disappointment when the mountains, after having been in so ostentatiously interesting a condition, presented the world with the ridiculous mouse; and most readers of this novel will feel similarly defrauded when they reach its closing stages. For the first half raises great hopes. If he has not at present found a style that is all his own, Mr. Cade yet tells of the boyhood of his West Country hero, Robin, with a dreamy sensitiveness that is singularly pleasing, and with a fastidious choice of language that only occasionally sinks into preciosity. The little circle of friends who surround the delicate, idealistic young foundling, his own meditations and emoticons, and the beauty of the quiet country places are all described with much charm of manner, and one would have been content if these vague, hushed har-



monies had been preserved to the end. On the other hand they might well have been the prelude to some strange and moving series of events. But unfortunately, so soon as Robin leaves Cornwall for London, at the age of twenty, the whole character of the book changes. He falls in with an unendurably affected person, Dion Aylmer, a sybarite who owns a miraculous house in Chelsea, where, surrounded by exotic servants, flowers, fountains and sun-birds, he enunciates platitudes on art and life in the phraseology of thirty years ago. Plainly the author intended this part of the story to be, in Oscar Wilde's words, "as lovely as a Persian carpet, and as unreal." It is in fact, as was 'Dorian Grey,' an attempt in the manner of 'A Reboours,' but it cannot be considered a successful one. It is sensuous and often graceful, though there are occasional lapses into phrases such as "elegant proportions" and "chaste design," which strongly suggest an upholsterer's catalogue, or into the mention of such homely comforts as Quaker Oats and "chesterfields" in the drawing-room, which assort uneasily with the decadent luxury of Aylmer's home. But on the whole the unreality is greatly more conspicuous than the loveliness; and we were the less shocked, after this gaudy interlude, to discover that the mysterious aesthete was no more than a member of the swell-mob, living on stolen money, and that Robin himself was the legitimate son of a peer. It is a pity that a book which opens so promisingly should have so cheap an ending; but the important point is that Mr. Cade can write extremely well, so long as he keeps to a manner that suits his gifts; and will certainly write better still if he can make up his mind to forget Mr. Arthur Machen, as that writer himself contrived after a while to forget the Stevenson of 'Doctor Jekyll' and 'The Dynamiter.' For he knows and loves his craft, and brings out the best that is in him, without keeping an eye on the prospective sales-account. This time he has given us more than half of an excellent novel; there is no reason that he should not give us a whole one next time.

*The Prisoners of Hartling.* By J. D. Beresford. Collins. 7s. 6d. net.

THE theme of this story is the enervating influence of a life of ease and luxury on a young man of character and ability, coming immediately after a period of severe and unremitting toil—Hannibal in Capua—and of his escape from the net of circumstance wound round him into the world of vigorous effort—again like Hannibal, but leaving behind him a group of hopeless and helpless prisoners of circumstance. Garvice Kenyon, an old man of ninety, fabulously rich, has gathered round him a family of dependent relatives in his house at Hartling, giving them every luxury and pleasure they can need, except the means of getting away from him, and holding out before them the promise or threat of his last will. He invites Arthur Woodroffe, a young practitioner in Peckham and a distant connexion, to pay him a visit, and succeeds in inducing him to prolong the visit indefinitely. How this is done, how the young man becomes awakened to the gradual deliquescence of his character, and how he is saved and rehabilitated, is a part of the story which must be left to the reader. It is told with Mr. Beresford's accustomed mastery of his material and economy of style. The climax of the story—the discovery of the old man's secret and his arrangement for the continuance of his tyranny—is extremely well-managed, and rounds off a story which is full of interest and of observation.

## The Quarterlies

The *Quarterly* is largely biographical this issue. Viscount Esher in 'Studley Royal' describes the life and political career of the late Marquess of Ripon, who began public life as a Christian Socialist of the Kingsley type and ended his career as a

colleague of Mr. Asquith and a fervent Roman Catholic. Mr. Saunders elucidates the story of 'The Resignation of Bismarck'; Mr. W. C. Ford on 'The Adams Family,' which gave two Presidents to the United States, and three American Ambassadors to St. James's, is interesting and shows how the old governing families of the States are gradually losing influence. Sir Frederick Pollock writes of 'James Bryce' from a life-long friendship; Lord Ernle examines 'The New Letters of Byron,' showing how they elucidate his character, bringing out the weaknesses of which he was conscious and the innate nobility which has touched the sympathy of the best minds in European literature. "Instead of enjoying 'Don Juan' as a priceless gift to our literature, we are still wrangling over an unproved scandal of his domestic life." Sir Julian Corbett reproves us for imagining that after Trafalgar the part of the Navy in the war with Napoleon was over, and shows how, right to Waterloo, its work was unfinished and unending. Lord Sydenham on 'The Naval War, 1914-1915,' criticizes the conduct of events as described in the official history. The only literary paper is one by Mr. Garnet Smith on 'The French Drama of Manners' from the nineteenth century to the present day.

The *Edinburgh* has a number of articles of special interest. Prof. Holland Rose writes of the influence of Napoleon on Modern Europe, which was both personal by his example of unceasing energy, and political by his reforms in law and administration. Col. Pope-Hennessy writes a study of 'Early Chinese Ceramics,' and Mr. F. A. Wright gives an interesting account of one of the writers of the *Palatine Anthology*—Leonidas of Tarentum. His translations are adequate and convey the spirit of the original, even in one or two cases where they are conceived in the style of the newspaper reporter. The Dean of Winchester, Dr. Hutton, describes the career and character of 'Thomas Hearne and the Nonjurors,' one of our great antiquarian scholars, whose works are still of value, and another paper treats of 'The Religious Philosophy of Friedrich von Hügel.' There are two useful papers on the economic position of the Indian peasant and on the organization of 'Tropical Dependencies' with special reference to Nigeria. The Editor writes in defence of the House of Lords and Prof. Alison Phillips has some home-truths on 'The "Settlement" of Ireland.' A very good number.

*Science Progress* contains this quarter an unusual number of papers likely to interest the educated reader who is not a scientific man. The progress of the Einstein discussion is summarized by Prof. Brodelsky and an essay on the theory is contributed by Dr. Langhorne-Thornton; Prof. Woodward discusses the age and characteristics of the Broken Hill skull, attributing it to a new species of fossil man later than the Neanderthal group. Sir James Frazer prints the first lecture of his Cambridge course on 'The Scope and Method of Mental Anthropology,' in which he surveys the fields open to observers of savage tribes, and emphasizes the fact that no such person as "primitive man" can exist in our days. Prof. Thacker discusses the problems involved in the distribution of monkeys over the globe, as compared with other orders such as the carnivora, and Mr. Summerhayes gives a most interesting illustrated account of 'Spitsbergen, its Natural History and Resources,' showing the adaptations involved in the short life of its summer flora. Other essays treat of 'The Place of Instinct in our Social Life' and 'The Mental Ability of the Quakers.' The reviews give us a considered view of recent scientific publications by writers of high authority on their subjects.

The *Scottish Historical Review* opens with an important study of 'Eighteenth Century Highland Landlords and the Poverty Problem' by Miss M. J. Adam, which goes far to prove that the extensive emigration from the Highlands was absolutely necessary. The country was over-populated, subsidiary means of livelihood were not available in sufficient measure, and the standard of life was fearfully low. Sir Brice Seton reprints and comments on some early eighteenth-century doctors' bills in Fife. But surely Jesuits' powder was only quinine in the form of bark. Mr. Davies prints some letters of Queen Anne to Godolphin from a MS. in the British Museum. Rev. W. N. Neill, in 'The Professional Pricker and His Test for Witchcraft,' shows the witchmania at work in the South of Scotland and North of England, and incidentally explains why so few witch-trials appear on the records. There are several other papers and notes and the usual reviews. An excellent number.

The *East and the West*, though a missionary review, contains some papers of very general interest, as, for example, that of Mr. K. Hosokai on 'Monarchy and Democracy in Japan,' that of the Rev. N. Lancelles Ward on 'The Oriental Problem in British Columbia,' and that of the Rev. M. E. Perfit on 'The Indians in the West Indies,' all of them treated on broad political lines. Indeed every article in the number is of interest to those who wish to keep abreast of the problems which face us in the East.

The *Law Quarterly* has a number of articles of interest to the student of history. Prof. Holdsworth writes on 'The History of Remedies against the Crown'; his articles are intended to pave the way for a modification of the law on the subject which is long overdue. The present paper takes us up to Tudor times. Dr. Bellot, in 'Some Early Law Courts and the English Bar,' investigates the history of the word "Barrister," which he attributes to the bar separating the fenced-in primitive Court of Justice from the outside public. Sir J. C. Fox describes 'The Practice in

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Contempt of Court Cases,' and points out some weak places in the Rules of the Supreme Court. Two papers on Viscount Bryce by Mr. Leonard and Prof. Strahan are of general interest.

The *Juridical Review*, whose main interest is in Scots Law, has some interesting personal articles in its last issue, one on Lord Braxfield (famous in Stevenson) by Mr. Roughead, Lord Sands on 'The Personal Litigant.' Prof. Mackintosh writes on the career of the late Dr. Goudy, and Dr. D. P. Heatley gives a critical account of the writings of Viscount Bryce. Jurists will be interested in a paper on 'The Scottish Court of Admiralty' and in another on 'The Parochial Law of Tithes' with a number of original charters.

## Competitions

### PUBLISHERS' PRIZE

Prizes will be given every week for the first correct solution of the current Acrostic and Chess Problems. The prizes will consist of a copy of any book (to be selected by the winner) reviewed in the issue of the SATURDAY REVIEW in which the problem was set. The published price of the book must not exceed one guinea, and it must be a book issued by one of the Houses mentioned in the list below.

Envelopes containing solutions must be clearly marked "Competition" and should be addressed to the Acrostic Editor or Chess Editor, the SATURDAY REVIEW, 9 King Street, London, W.C.2; they will not be opened before Tuesday morning, so as to give country readers an equal chance with those in London. Any competitor not so marking his envelope will be disqualified. The name of the winner and of the book selected will be published in the issue following that in which the problem was set. Each competitor should indicate his choice when sending his solution.

The following is the list of publishers whose books may be selected:—

Allen & Unwin	Harrap	Murray
Bale, Sons & Danielsson	Hodder & Stoughton	Nash & Grayson
Basil Blackwell	Hodge	Odams Press
Burns, Oates & Washbourne	Herbert Jenkins	Stanley, Paul
Chapman & Hall	Hutchinson	Putnam's
Collins	Jarrod	Routledge
Debt	John Lane, The Bodley	Sampson Low
Fisher Unwin	Head	Selwyn & Blount
Foulis	Macmillan	S.P.C.K.
Grant Richards	Melrose	Ward, Lock
Gydenal	Methuen	Werner Laurie
	Mills & Boon	

### LITERARY COMPETITIONS

Below are the new subjects for competition:

1. *Prose*. A prize of three guineas will be awarded for the best description of the contemporary novel, by a Historian of English Literature writing a century hence. The term "contemporary" refers to the present period, not to the period of the hypothetical historian.
2. *Verse*. A prize of three guineas will be awarded for the best lyric, not exceeding sixteen lines in length, expounding the Theory and Practice of Musical Comedy.

The following conditions are to be observed:—

1. All entries must arrive at the SATURDAY REVIEW Office not later than the first post on Friday, May 26, and the successful entries will be published the following week.
2. The names and addresses of competitors should be clearly stated. Entries will be referred to by the signature below the MS. proper.
3. The Editor will be the sole judge, and can enter into no correspondence with regard to these competitions. He reserves the right to publish any of the MSS. submitted, none of which can be returned. Any unsuccessful MS. published will be paid for.

### RESULTS

1. A prize of three guineas for the best criticism of 'Hamlet' in the manner of a contemporary dramatic critic. The play to be treated as the first performance in London of the work of an unknown provincial dramatist. The manner to be either of a specific well-known critic, or of modern critics in general, and the essay not to exceed 500 words.

There was little doubt in the minds of most of our competitors that 'Hamlet' would have received scant mercy from our metropolitan dramatic critics. Indeed their unanimity gives us hope that perhaps some actual 'Hamlet' has lately been presented to us by some mute inglorious Shakespeare of the provinces—to the

subsequent illumination of our age and the damnation of its critics. We regret that our competitors did not more widely avail themselves of the opportunity afforded to imitate the styles of such writers as Mr. Walkley, Mr. Agate or Mr. St. John Ervine. We cannot decide whether Mr. Edward Moir imitated Mr. Sydney Carroll in the matter of his split infinitive or whether it was an imposed idiosyncrasy. None the less, we liked the irony of his conclusion: "The other well-known members of the expensive company do what we have seen them doing before. Altogether, Mr. Shakespeare did well to make his characters foreigners." "N. B. G." and several other competitors, led away severally by their contempt and enthusiasm, exceeded the statutory 500 words. We are interested to know from what critic Mr. C. D. Howard imitated his academic inquiries into the origins of 'Hamlet'? Miss Oakden, against the terms of our competition, assumed the play to be the work of an anonymous author, and Mr. Adams was laudatory in the manner of no critic who ever was on sea or land. Perhaps for "critic" he misread "press-agent." Mr. Jaggard gave an admirable piece of literary impressionism, but he did not convince us that he had eliminated the achieved Shakespeare from his mind. "Sparrows," asserts Mr. Jaggard, "cannot instruct or flatter eagles." But what critic, urbane in his West End stall, ever bowed with so holy a humility? "B. C. H." is to be congratulated on the sound wisdom of her contribution. Her recommendation to Mr. Shakespeare to study the cinema is a pretty touch. So too is "Niki's" reluctant admission that a condensed version of 'Hamlet' might suit a Grand Guignol audience, if a part could be inserted for Miss Thorndike. "Arrow" was excellent. His veins were alive with the authentic ink of the dramatic critic. He disqualified himself by an occasional clumsiness and inadequacy of expression. The too knowing "And yet—?" with which he concludes his essay goes far towards nullifying all that preceded it. We find Mr. Lawrence Birch's pronouncement that "we must go back to Stephen Philips for blank verse of such quality" highly agreeable. Not less can be said for the whole essays submitted by Mr. John Wardle and "F. W. K."

The prize is awarded to "A. A. M." who entered wittily and fully into the spirit of the competition. His contribution follows.

### HAMLET

(In the manner of certain critics.)

Mr. William Shakespeare, whose well-meaning little costume play 'Hamlet' was given in London for the first time last week, bears a name that is new to us, although we understand, or at least are so assured by the management, that he has a considerable local reputation in Warwickshire as a sonneteer. Why a writer of graceful little sonnets should have the ambition, still less conceive himself to have the ability, to create a tragic play capable of holding the attention of a London audience for three hours, we are unable to imagine. Merely to kill off seven (or was it eight?) of the leading characters in a play is not to write a tragedy. It is not thus that the great master-dramatists have purged our souls with pity and with terror. Mr. Shakespeare, like so many other young writers, mistakes violence for power, and, in his unfortunate lighter moments, buffoonery for humour. The real tragedy of last night was that a writer should so misunderstand and misuse the talent given to him.

For Mr. Shakespeare, one cannot deny, has talent. He has a certain pleasing gift of words. Every now and then a neat line catches the ear, as when Polonius (well played by Mr. Macready Jones) warns his son that "borrowing often loses a man his friends," or when Hamlet himself refers to death as "a shuffling off of this mortal coil." But a succession of neat lines does not make a play. We require something more. Our interest must be held throughout; not by such well-worn stage devices as the appearance of a ghostly apparition, who strikes terror into the hearts only of his fellow-actors; not by comic clowning business at a grave-side; but by the spiritual development of the characters. Mr. Shakespeare's characters are no better than clothes-props: admirable clothes-props, thanks to Messrs. Nathan & Sons, but we want more than that. We can forgive a Prince of Denmark for soliloquizing in blank verse to the extent of fifty lines, recognizing this as a legitimate method of giving dignity to a royal pronouncement, but what are we to say of a Captain of Infantry who patly finishes off a broken line with the exact number of syllables necessary to complete the iambus? Have such people any semblance to life at all? Indeed, the whole play gives us the impression of having been written to the order of a manager as a means of displaying this or that "line" which, in the language of the day, he can "do just now." Soliloquies (unhampered by the presence of rivals) for the popular star, a mad scene for the leading lady (in white), a ghost for the electrician, a duel for the Academy-trained fencers, a scene in dumb-show for the cinema-trained rank-and-file—our author has provided for them all. No doubt there is money in it, and a man must live. But frankly we prefer Mr. Shakespeare as a writer of sonnets.

A. A. M.

## NORTH BRITISH AND MERCANTILE

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Edinburgh: 64 Princes Street

2. A prize of three guineas for a rhymed epistle, not to exceed 24 lines, from the shade of Alfred, Lord Tennyson, in reproof of *vers libre* in general and Mr. Ezra Pound in particular.

None of the poems contributed was quite free from one serious blemish or another. The most frequent of them was the violence done upon the nature of the "epistle." We received hymns and threnodies, invocations and odes. Only the limitation of length prevented an influx of epics and dramatic trilogies. The word "reproof," moreover, was variously misinterpreted. Some understood it to mean vilification, others the manifestation of a lofty snobbery. Miss Blomfield hardly rose to the height of her argument. Tennyson at his least glacial was never so colloquial a person as she represents, even when, waiting for the train at Coventry, he hung with grooms and porters on the bridge, or when he bandied pleasantries with the plump head-waiter at The Cock:

Dearest Amy, just the other day when I was looking round  
For something serious to read, I lit on Ezra Pound.

She should have remembered that the Locksley Hall metre is a four-line stanza masquerading as two, but she can of course urge the Laureate's own precedent. But what is her sanction for the sentiments here expressed:

Never did my verse stop rhyming, nor my adjectives run dry,  
Though I hadn't very much to say, my muse still mounted high. . . ?

"Jet," alone among the competitors, remembered that it was the shade of the poet who was dictating this epistle. The admirable sentiments insisted on by him were more in the spirit of Pope than Tennyson, though their expression had the felicity of neither:

Reform! Reform! Let others grate the ear  
With styles grotesque! Thoughts most impress when stated clear.

The prize is awarded to "B. C. H." for a poetic essay by no means devoid of flaws. Here "half a century ago" should have been circumvented, and her knowledge of the natural history of spiders should be improved. For the rest, she is the least unworthy of her pattern. The following is the winning effort:—

Through golden years to come, the perfect flower  
Of song shall bloom, till every idle hour  
Be filled with lovely phrase and noble thought! . . .  
So, half a century ago, we taught:  
Nor in that universal hope foresaw  
Him of the execrable name who, raw  
From younger worlds, with gabbling crowds begirt,  
Would to mean uses impiously convert  
The heavenly art we loved. "Poets," who know  
Nor rhyme nor rhythm nor cadence swift or slow,  
Careless if fifty words or one their line,  
Trivial of purpose, vulgar of design,  
'Cat's-meat' and 'railway trains' and 'mal-de-mer'  
Their horrid themes! O blind and unaware!  
As one that holds a farthing to his eye  
Blotting the glorious sun from God's fair sky:  
'Free' verse they name it—

Freedom! Hearken, thou  
Who, on the immortal heights with veiled brow  
Withdrawn, in mournful wonder patiently  
Wait'st till this transitory madness die!  
Sweep onward, secret, immemorial Time,  
And slay these petty spiders, who would slime  
Their meagre trail where Shakespeare, Milton trod!  
So let them pass, forgot by man and God.

B. C. H.

#### DOUBLE ACROSTIC No. 8.

'IN THIS WORLD'S TROUBLED SEAS THE ONLY STABLE ROCKS,'  
LONG MAY THEY BEAR UNSCATHED THE BILLOWS' FIERCEST SHOCKS!

1. "Festina lente" of their tribe's the motto.
2. Our naked forbears found it in a grotto.
3. "Heart-easing Mirth, that goddess fair and free."
4. He'll plead your cause if you will pay his fee.
5. As "Victory's favourite son" my duke was known.
6. Unlawful! To the dogs let it be thrown!
7. A long-legged race, destructive to our crops.
8. Fixed on his whirling wheel that never stops.
9. Consult me, if you think you've suffered wrong.
10. "She called on Echo still through all the song."
11. Imperial power: no need of anger here!
12. "Brief, brave, and glorious was his young career."
13. The mason needs me when he builds a wall.
14. Don't miss it: it is very very small!
15. His masterpiece was Tell: need more be told?
16. A forfeit paid in Ireland of old.

\*See SATURDAY REVIEW, April 22.

#### DOUBLE ACROSTIC No. 7.

1. Quite at the top, but ah, how little worth!
  2. Found "all her life one warfare upon earth."
  3. "The master-mould of Nature's heavenly hand,"
  4. A common weed in cultivated land.
  5. "Hope to the valiant" does his music bring.
  6. Is there in nature a more shocking thing?
  7. An exclamation now but seldom heard.
  8. Ionian Islanders still use this word.
  9. On earth by day, in heaven by night best sought.
  10. Even when hooked, he is not always caught.
  11. Bret Harte first introduced this bird to me.
  12. Volcanic islands in the Southern Sea.
  13. You have been? Well, then, you've no cause to frown.
  14. "He threw his blood-stained sword in thunder down."
  15. Her sons "with open arms the stranger hail."
  16. Where monkeys congregate, this will not fail.
  17. A boon to dusty cyclists worn with toil.
  18. Of priceless value—loves a chalky soil.
  19. Hollow: behold it and curtail it too.
  20. Excuse his blunders,—at the work he's new.
  21. More trees than one the appellation bear.
- BE YOURS, AS MINE, THIS BATTLE-CRY AND PRAYER!

#### Solution to Acrostic No. 7.

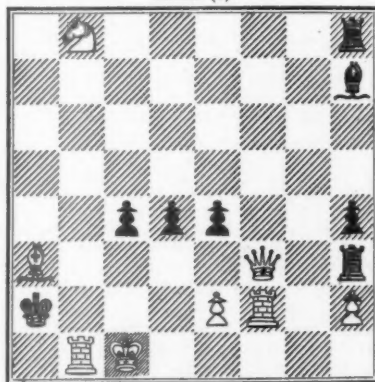
S	cu	M	1	Pope, 'Moral Essays,' II, 118. "Atossa"
A	toss	A <sup>1</sup>		is Sarah Jennings, Duchess of Marl-
I	tal	Y <sup>2</sup>		borough.
N	ave	W <sup>3</sup>	2	'Childe Harold,' iv, 25.
T	ambourg	1 <sup>4</sup>	3	The wild turnip, <i>Brassica campestris</i> .
G	ymnotu	S <sup>5</sup>	4	'Childe Harold,' ii, 72. "Tambourg"
E	ga	D		means "drummer."
O	bol	O <sup>6</sup>	5	The electric eel.
R	a	M	6	A copper coin.
G	raylin	G <sup>7</sup>	7	See 'The Compleat Angler,' chap. vi.:
E	m	U <sup>8</sup>		"He has so tender a mouth, that he is
F	ij	I		oftener lost, after an angler has hooked
O	verpai	D		him, than any other fish."
R	eveng	E <sup>9</sup>	8	See 'The Ballad of the Emeu.'
E	dinburg	H <sup>10</sup>	9	Collins, 'The Passions.'
N	ois	E	10	Burns's 'Address to Edinburgh.'
G	ingerbee	R	11	The purple medick, <i>Medicago sativa</i> .
L	ucern	E <sup>11</sup>		"Whether as green food, or as hay for
ca	Ve			horses, it is inestimable."
N	ovic	E	12	Applied to different trees held sacred by the
D	eoda	R <sup>12</sup>		Hindus.

ACROSTIC No. 7.—The winner is Sannox, who is requested to choose a book in accordance with our conditions.

#### CHESS PROBLEM No. 25.

By J. C. J. WAINWRIGHT.

BLACK (8).



WHITE (8).

White to play and mate in two moves.

Solutions should be addressed to the Chess Editor of the SATURDAY REVIEW, and reach him by the first post on May 2.

#### PROBLEM No. 24.

Solution.

WHITE:

- (1) R-KRsq.
- (2) Mates accordingly.

BLACK:

Any move.

PROBLEM No. 24.—The first correct solution received was from Mr. Cecil Richardson, of 'Shortlands,' St. Neots, Hunts, who has selected as his prize 'The Prime Ministers of Britain,' by the Hon. Clive Bigham, published by Murray, and reviewed in our issue of April 22 under the title 'Men of Great Place.'

PROBLEM No. 23.—Correct from W. A. Jesper, E. Cameron, E. J. B. Lloyd, Louis J. Oates, E. Oates, Rev. S. W. Sutton, A. S. Brown, A. Lewis, A. S. Mitchell, R. Black, F. S. Hampshire, H. C. Crawley, C. R. Sopwith, Albert Taylor and C. O. Grimshaw.

PROBLEM No. 22.—Correct from R. Black.



## TO CORRESPONDENTS.

R. BLACK.—No; the acrostic prize is a separate one.  
G. H. COWIE AND OTHERS.—In No. 23, B-Q4 or -R7 is met by R chs; Kt-Kt2 by KR-any; B x R by Kt-Q4; Kkt-K5 by R-KB8 and Qkt-K5 by Kt-B7.  
C. A. REEVE.—If you go again carefully through No. 22, you will find that R-R6 is the correct and only solution.  
H. LESMERE.—Pleased to have your letter and hope you will write again. If, in No. 22, Black play K-K4, White mates with Kt-Q3. Space must, indeed, "permit" before we can hope to publish games—with adequate comment!  
WILFRED STEER (Calcutta).—A very pleasant letter. Your solution to No. 16 was correct, and we hope to welcome a weekly solution from you. The SATURDAY REVIEW is "one of the joys of the home mail" to many an exile besides yourself.  
MAJOR J. B. BATE (Sierra Leone).—In No. 6, if B-Kt2nd, Black plays K x P. Glad to hear from you and hope you will write again.

## Books Received

## ESSAYS AND BELLES LETTRES

Four Famous Mysteries. By Sir John Hall. Nisbet: 10s. 6d. net.  
Glenagarry's Way and Other Studies. By William Roughead. Edinburgh, Green: 10s. 6d. net.  
Polarity. By Geoffrey Sainsbury. The Faval Press: 3s. 6d. net.  
Training in Literary Appreciation. By F. H. Pritchard. Harrap: 2s. 6d. net.

## HISTORY AND BIOGRAPHY

India and the English. By Barbara Wingfield Stratford. Cape: 7s. 6d. net.  
League of Nations.—By Sir Frederick Pollock. Second edition. Stevens: 16s. net.  
Official History of New Zealand's Effort in the Great War. Vol. II, France. By Colonel H. Stewart. New Zealand, Whitcombe & Tombs.  
The Collected Historical Works of Sir Francis Palgrave. Edited by his Son, Sir R. H. Inglis Palgrave. Vols. 8, 9 and 10. Cambridge University Press: 42s. net each.  
The Real Tsaritsa. By Madame Lili Dehn. Butterworth: 15s. net.  
Ulster's Stand for Union. By Ronald McNeill Murray: 12s. net.

## VERSE AND DRAMA

Anglo-Saxon and Norse Poems. Edited and Translated by N. Kershaw. Cambridge University Press: 14s. net.  
Cassell's Anthology of English Verse. A Three-Years' Course for Schools. Edited by W. J. Glover. Cassell: 2s. net.  
Four Plays of Aeschylus. Rendered into English Verse by G. M. Cookson. Oxford, Blackwell: 6s. net.  
Poems and A Play. By Owen Smith. Stockwell: 4s. net.  
Selected Poems of John Drinkwater. Sidgwick & Jackson: 3s. 6d. net.  
The Wrath of Achilles. Translated from the Iliad into quantitative hexameters by George Ernie. Oxford University Press: 10s. net.

## SOCIOLOGY

Post Industrialism. By A. J. Penty. Allen & Unwin: 6s. net.  
Science in the Service of Man: Electricity. By S. G. Starling. Longmans: 10s. 6d. net.  
The Individual and the Community. By R. E. Roper. Allen & Unwin: 8s. 6d. net.

## FICTION

Adam and Eve and the Lonely Lady. By Evelyn Close. Grant Richards: 7s. 6d. net.  
A Love Conference. By Mrs. Arthur Harter. Heinemann: 7s. 6d. net.  
Captivity. By Leonora Eyles. Heinemann: 7s. 6d. net.  
Certain Persons. By St. John Lucas. Blackwood: 7s. 6d. net.  
Greenmantle. By John Buchan. New edition. Nelson: 4s. 6d. net.  
Gypsy Blood. By Konrad Bercovici. Nash & Grayson: 7s. 6d. net.  
Lanty Hanlon. By Patrick MacGill. Jenkins: 7s. 6d. net.  
Mansfield Park. By Jane Austen. New edition. Dent: 6s. net.  
Mr. Prohack. By Arnold Bennett. Methuen: 7s. 6d. net.  
My Alaskan Idyll. By Hjalmar Rutzebeck. Fisher Unwin: 7s. 6d. net.  
My Daughter Helen. By Allan Monkhouse. Cape: 6s. net.  
On with the Motley. By Hylton Cleaver. Mills & Boon: 7s. 6d. net.  
Secret Harvest. By Dorothy Percival. Heinemann: 7s. 6d. net.  
Son of Power. By Will Levington Comfort and Zamini ki Dost. Butterworth: 7s. 6d. net.  
Spilled Wine. By Gladys St. John Loe. Duckworth: 7s. 6d. net.  
The Golden Face. By William Le Queux. Cassell: 3s. 6d. net.  
The Passionate Puritan. By Jane Mander. The Bodley Head: 7s. 6d. net.  
The Professor. By Charlotte Brönte. New edition. Dent: 6s. net.  
The Return. By Walter de la Mare. New edition. Collins: 7s. 6d. net.

## MISCELLANEOUS

Bantu Beliefs and Magic. By C. W. Hobley. Witherby: 18s. net.  
Golf Clubs and How to Use Them. By Edward Ray. Methuen: 2s. net.  
In Nature's Garden. By C. H. Donald. The Bodley Head: 7s. 6d. net.  
Lawrence's Deeds of Arrangement with Precedents. Ninth edition. By S. E. Williams. Stevens: 10s. net.  
Revelations of a Spirit Medium. By H. Price and E. J. Dingwall. Kegan Paul: 7s. 6d. net.  
The Book of Cricket. By P. F. Warner. Dent: 7s. 6d. net.  
The Feathered World Year Book 1922. The Feathered World: 2s. net.  
The Story of the Agricultural Club. By Sir Henry Rew. King: 10s. 6d. net.

## A Library List

The following books are suggested to those making up their library lists. An asterisk against a title denotes that it is fiction.

Alarums and Excursions. By James Agate. Grant Richards.  
A Letter Book. By George Saintsbury. Bell.  
Alone. By Norman Douglas. Chapman & Hall.  
A Revision of the Treaty. By J. M. Keynes. Macmillan.  
Aspects and Impressions. By Edmund Gosse. Cassell.  
Belief in God. By Charles Gore. Murray.  
Crome Yellow. By Aldous Huxley. Chatto & Windus.  
Disenchantment. By C. E. Montague. Chatto & Windus.  
Essays and Addresses. By Gilbert Murray. Allen & Unwin.  
Guinea Girl. By Norman Davey. Chapman & Hall.  
Joan of Overbarrow. By Anthony Wharton. Duckworth.  
Jürgen. By J. B. Cabell. Lane.  
Last Days in New Guinea. By C. A. W. Moncton. The Bodley Head.  
Little Essays on Love and Virtue. By Havelock Ellis. Black.  
Lord Byron's Correspondence. Edited by John Murray. Murray.  
Peaceless Europe. By Francesco Nitti. Cassell.  
Search. By Margaret Rivers Larminie. Chatto & Windus.  
The American Language. By H. L. Mencken. Cape.  
The Gang. Joseph Anthony. Cape.  
The Garden Party. By Katharine Mansfield. Constable.  
The Pleasures of Ignorance. By Robert Lynd. Grant Richards.  
The Secrets of a Savoyard. Henry A. Lytton. Jarrold.  
The Things We Are. By Middleton Murry. Constable.

## Company Meeting

## ARMY &amp; NAVY CO-OPERATIVE SOCIETY, LIMITED

THE ANNUAL GENERAL MEETING of the Army and Navy Co-operative Society, Ltd., was held on the 25th inst., at Caxton Hall, Westminster, Rear-Admiral J. de Courcy Hamilton, M.V.O., the chairman of the Company, presiding.

The Chairman, in moving the adoption of the report and accounts, said:—In considering the results of 1921-22, it is necessary to refer to some of the causes which have operated against us in that period. Our Indian business, which has contributed very materially to our prosperity in previous years, was not only hit by the fall in values of commodities, but had to bear the heavy drop of 33 1-3 per cent. in the value of the rupee, which fell from 2s. to 1s. 4d. Whilst the volume of trade actually showed an increase over the previous year, the net result, owing to these reasons, has been seriously affected.

If you will turn to the profit and loss account, it will be observed that the item wages is the most important heading of expense. In comparison with the previous year there is a reduction partly due to economies affected by reorganization, and for the rest, to the fact that we have not capitalized the pensions granted in the past year, that being an operation which is dependent upon our profits being sufficient to admit of such a provision being made. The item which relates to income-tax and rates illustrates the serious disadvantage resulting from the method of assessment for income-tax, which determines the amount payable on the average of the previous three years' results and affords no adequate relief at such a crisis as has had to be faced. Rates have also continued to increase, and it is high time that under both these headings the burdens should be lightened in the interests of the trade of the whole country. Turning now to the balance-sheet, I would call your attention to the very satisfactory financial position of the society, notwithstanding the trading difficulties we have experienced. Our stock in trade is reduced in value by nearly £200,000. We have a cash balance of over £150,000, and our investments in Government and other securities amount to over £300,000, apart from our Debenture fund investment, which now amounts to over £96,000. Our proposal is to pay a dividend of 10 per cent., which will absorb £82,000, and leave a balance of £14,800 to be carried forward. In conclusion, I would like to say that we have passed through a very anxious time, having weathered an economic crisis of extraordinary severity, and it is a relief to us to be able to present to you such a satisfactory and stable financial position as our balance-sheet discloses.

The formal business was duly transacted, and a vote of thanks to the chairman, directors, and staff concluded the proceedings.

## THE BIRMINGHAM SMALL ARMS COMPANY, LIMITED

AT THE ANNUAL GENERAL MEETING of the Birmingham Small Arms Company, Limited, held on the 24th inst., Sir Hallowell Rogers, after discussing the balance-sheet and reviewing the year's trading, continued:—

During the last eighteen months we have been faced by a period of unexampled trade depression, just when we had laid down a programme made in the expectation of a great trade revival. But it was to be ready for this revival that Jessop & Sons and Burton, Griffiths & Co. were acquired, and the Coventry Road shops built. The question which your Directors have had to consider is: Can we put these additions to our resources to profitable use to-day?

Our five years' war production of Lewis Guns and military rifles gave us an exceptional experience in the most obvious method of reducing costs. We framed our 1919 policy therefore on this method; we planned, that is to say, to make the smallest possible range of products on the largest possible scale. At Coventry we had two types of touring car, the Daimler 45 h.p. and the Daimler 30 h.p. Each of these stood out pre-eminently, and the demand for them both at home and abroad seemed to be assured. Similarly, the 6/7 h.p. and 4½ h.p. Motor Cycles that we had been making in Birmingham, with our full range of Pedal Cycles, were well-proved products, and we counted on a similar demand for these; so we concentrated principally on these four units, i.e., the two types of Daimler Cars and the two sizes of B.S.A. Motor Cycles, and for the first two years after the end of the war, notwithstanding the increased capacity of our factories, we were unable to meet the demands made upon them.

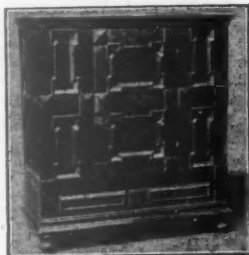
That a limited range was not sufficient to fill our factories became obvious to us, and, accordingly, last year we put upon the market a 20 h.p. Daimler and a 10 h.p. B.S.A. air-cooled car. It will maintain an output of its present standard sizes, 45 h.p. and 30 h.p. It will add to this cars of all sizes down to and including a 12 h.p. The B.S.A. Company will continue the manufacture of its 10 h.p. air-cooled car, the success of which is assured.

Mr. Dudley Docker, in moving a vote of thanks to the chairman, said: I know how difficult conditions have been. I know something of this board and this business, and I can assure you they have passed through a very difficult time with great success. It is not satisfactory to know you don't get a dividend, but in my judgment it was impossible to earn it.

Mr. Berkett Barker seconded, and expressed agreement with the remarks of Mr. Docker.

The resolution was carried unanimously.

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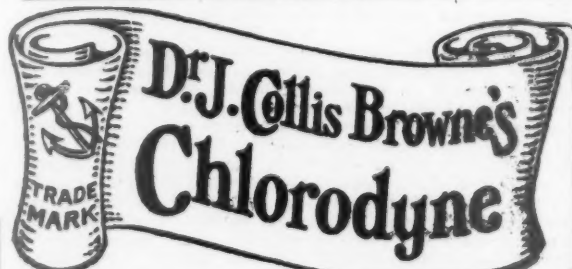
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## Company Meetings

## THE LONDON ASSURANCE

THE ANNUAL GENERAL COURT of the London Assurance Corporation was held on the 26th inst., at the new offices of the Corporation, 1, King William Street, London, E.C.

Mr. Colin F. Campbell (the governor) said he hoped the shareholders would agree with him in thinking that the Corporation was much to be congratulated upon having secured a freehold site in the very centre of the City, where it could make its permanent home. He thought that they were much indebted to Mr. Campbell Jones, the architect, for the handsome and commodious building he had designed, an outstanding feature being the excellent light provided on all the floors. Part of the Corporation's old premises at No. 7, Royal Exchange were being retained for the convenience of the marine underwriters, who felt it essential that they should be in close proximity to Lloyd's.

The year 1921 had very little that was good to be said of it from the point of view of insurance, and in this respect it had differed very materially from those through which they had recently passed. The prosperity of insurance companies during recent years had led to a feeling in some quarters that they did nothing else but make profits, and that, consequently, premiums were too high. The year 1921 had, anyhow, buried that fallacy, for which he need hardly say there had never been the smallest justification. Insurance companies were called upon to run great and increasing risks, and rates of premium in many instances were inadequate for the risks run. So much did he believe this to be the case that he felt confident that in some directions rates would have to be increased, rather than decreased, before insurance business was placed once again on a profitable and remunerative basis.

In the life account the progress made during the year had been quite satisfactory, the premium income having been £332,379, against £308,699 in 1920, showing an increase of £23,680, and the life fund now stood at £3,155,338, against £2,947,729 a year ago. The rate of interest earned had also improved, being now £5 11s. 1d. per cent., as against £5 4s. 6d. in 1920. The mortality experience had been favourable, the claims being considerably below the amount expected. A pleasing feature of the fire account was that they had nearly maintained the premium income notwithstanding the world-wide depression prevailing; in fact, the reduction only amounted to £39,000. The year could not be considered to have been a profitable one, generally speaking, but they would have had nothing to complain about had it not been for the extremely bad results in the American field. He wished they could anticipate an upward bound in their premium income generally this year, but, unfortunately, their fire manager reported that at present he saw no indication of such taking place, as the volume of new business offering was still disappointingly small. There must first be a general revival in trade before they could look forward to improved conditions for themselves.

## MARINE BUSINESS.

In the marine account, although there was a reduction in premium income of £541,000, there was a reduction in the amount of the fund of only £141,000, apart from the transfer to profit and loss. The present position of the account, with a fund of £800,000, apart altogether from any of the general reserves of the Corporation, might be considered quite satisfactory from the marine insurance point of view. Their underwriters still regarded the situation generally as being unhealthy, especially in hull insurance.

The cargo business was on a rather better basis, but it had been difficult to maintain their premium income in this direction owing to the downward trend of both export and import trade in this country. They could only hope that, with a general improvement in trade, marine insurance would emerge from its condition of depression and that satisfactory results would again be secured. The results in the accident departments for last year were quite satisfactory, and an increased premium income was shown in each account, with the exception of employers' liability, which was slightly decreased owing to slackness of trade and a general reduction of rates.

In the balance-sheet the capital remained the same at £873,275, and both the general reserve fund, at £1,250,000, and the investments depreciation and contingencies account, at £380,000, also remained intact; and he was glad to be able to state that at December 31 last less than £30,000 was required from the investments depreciation account to cover the depreciation in securities below the prices at which they stood in the books of the Corporation.

The report and accounts were unanimously adopted, and a dividend of 7s. per share, free of income-tax, was declared in respect of the profits of 1921, payable 3s. 6d. on May 1 and 3s. 6d. on November 1.

## LEGAL &amp; GENERAL ASSURANCE SOCIETY, LIMITED

AN EXTRAORDINARY GENERAL MEETING of the Legal and General Assurance Society, Ltd., was held on the 25th inst., at 15, Fleet Street, E.C.

Mr. Romer Williams, D.L., J.P., who presided, said that the difficulties met with during the quinquennium covered by the valuation report now presented had made the conduct of insurance business exceedingly onerous, but, fortunately, the financial strength of the society had enabled it easily to withstand them. This was, he considered, a remarkable tribute to the conservative and cautious methods employed while building up the business. With regard to new business, the figures, as compared with the last eight quinquennial periods, showed a healthy and gratifying progression, and during the last five years the net new business, both in sums assured and number of policies, represented the largest in the history of the society, although in the quinquennium 1907-1911 the gross new sums assured were larger. The premium income in the life fund had increased during the five years from £1,158,602 to £1,407,160, the sums assured from £33,807,508 to £40,566,513, and the fund from £10,983,090 to £13,322,971. Including the general fund and deducting reassurances, the net premium income had increased from £1,051,312 in 1916 to £1,310,279 in 1921, an increase of £258,967, representing an average of £51,793 per annum. The mortality experience had been affected by claims of £370,798 directly due to the war. Notwithstanding this, the experience on the whole had not been unfavourable. The expected total claims in the five years were £3,045,460, due to 2,043 deaths, whereas the total actual claims were £2,508,192, caused by 1,654 deaths. Altogether the society had paid in claims directly due to the war £727,346. The average gross rate of interest earned on the funds, omitting the amount invested in reversionary interests, had been £5 os. 1d. per cent., as against £4 9s. 8d. in the previous five years. The respective average net rates were £3 19s. 6d. and £3 19s. 8d., and these figures served as a striking illustration of the present crushing burden of income-tax. The gross rate earned for 1921 was £5 7s. 6d. per cent.

Explaining that the assets might be divided into three main classes—Stock Exchange securities, mortgages, and reversionary securities—the Chairman stated that in 1921 a remarkable recovery took place in the former, and, although on December 31 last this had not attained sufficient magnitude to prevent their having to write off a large amount for depreciation on book values, it was sufficient to reduce the deficiency shown twelve months earlier by more than one half. A revaluation made at March 31 last showed not merely a complete recovery of the depreciation of £272,899 provided for as above stated, but a further appreciation of £46,166, or an improvement of £319,065 in all. The surplus shown was £1,202,828, and of this amount the directors recommended that £1,142,828 be divided, leaving £60,000 to be carried forward in the life assurance fund. Under the provisions of the Society's Act of 1919 the with-profit policyholders were entitled to a first charge on nine-tenths of the total divisible surplus, from whatever assurance fund it might arise, up to such an amount as might be necessary to provide a compound reversionary bonus at the rate of 38s. per cent. per annum. The sum required for the purpose was £953,705. Adding to this the amount already distributed in the quinquennium as interim bonus, with interest thereon, amounting to £67,824, the total sum divided among the policyholders was £1,021,529. It was, he thought, a matter of congratulation to those policyholders that they should again participate in a bonus upon such a satisfactory scale, one that was now declared by the society for the sixth consecutive quinquennial period. In case anyone should question the comparative position of these policyholders under the old and the new regulations, he might perhaps say that under the previous system they would have participated to the extent of £1,016,783.

The balance of divisible surplus amounted to £121,299, and this sum belonged to the proprietors. It was therefore proposed to transfer this to the profit and loss account. The available balance in this account thus became £131,984, and it was proposed to transfer therefrom the sums of £3,500 and £2,000 to the credit of the fire and accident funds respectively, leaving a balance available for dividend of £126,484. The sums available in the profit and loss account (if the transfers recommended were approved by the meeting), together with the natural accretions during the period, and on the assumption that no unforeseen liabilities had to be provided for, would admit of the payment of the dividend of 3s. per share, free of income-tax, for the present and four succeeding years. The Chairman concluded by moving that the valuation report before the meeting be adopted and that a dividend at the rate of 3s. per share, free of income-tax, be declared in respect of the year ending December 31, 1922, to be payable on July 1 next.

Mr. Charles P. Johnson, D.L., J.P., seconded the resolution, which was carried unanimously.

At the annual general meeting which followed, the Chairman said that the number of policies issued in the past year was 4,655, as against 5,334 in 1920. The gross sums assured, combining the life assurance and the general funds, were £3,674,780, as against £3,655,826, and the new premiums £192,249, as against £183,727.

The report and accounts were unanimously adopted.

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